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ABSTRACT

This 9-week, quinmester course is a study of literature for a small ensemble or stage band. Emphasis is placed on increased performance skill, individually and in ensemble, concurrent with musical concept development and on stylistic characteristics of the music. Advanced performing skills and musicianship are prerequisite. Twenty-two course objectives in musicianship and performance are listed. Activities are suggested for each of the 9 weeks. Resources for pupils and teachers and suggestions for assessment based on course objectives conclude the guide. (JH)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

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MUSIC

INSTRUMENTAL ENSEMBLE -- STAGE BAND

5645

DADE COUNTY PUBLIC SCHOOLS

DIVISION OF INSTRUCTION • 1971

ED 096207

MUSIC

INSTRUMENTAL ENSEMBLE--STAGE BAND

COURSE NUMBER: 5645

Written by Cliff Colnot

for the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

I. COURSE TITLE

Instrumental Ensemble--Stage Band

II. COURSE NUMBER

5645

III. COURSE DESCRIPTION

Study is made of literature for small ensembles, e.g. stage band. Emphasis is placed upon increased performing skill individually and in ensemble, and on stylistic characteristics of the music.

IV. COURSE ENROLLMENT GUIDELINES

Pupils will have successfully completed a Level IV course on a stage band instrument or demonstrated advanced performance skill and musicianship to the satisfaction of the instructor.

V. COURSE OF STUDY OBJECTIVES

A. Musicianship

1. The student will be able to spell the primary triads in following keys: C, F, B Flat, E flat, G and D. In addition the student will be able to spell the F dominant seventh chord, G minor seventh chord, C minor seventh chord and the B flat added six chord.
2. The student will be able to sing the root, third, or fifth from a major or minor triad when played by the instructor at the piano.
3. The student will determine the basic metric pattern of selected played examples.
4. The student will be able to differentiate aurally between the metric composition of rock and big band jazz/swing.
5. The student will be able to recognize typical stage band articulations; e.g. dit, doo, dot and doot.
6. The student will be able to aurally recognize a blues progression as well as write one in F, B flat and E flat using both chord symbols and letter names.
7. Student will be able to differentiate between rhythmic pulse of two and three as played by rhythm section and/or pre-recorded music.

8. The student will be able to recognize major chords and minor chords as played on the piano.
9. The student will be able to differentiate between an authenic and plagal cadence
10. The student will be able to determine by eye and ear the following intervals: Perfect 4th, 5th, octave, major third, minor third. In addition, the student will identify by eye, the added sixth and the dominant seventh.
11. The student will know tonal centers and transposition procedure for all instruments in stage band as well as the names of the different parts of the trap set (drums) and the differences between the bass guitar and the lead and/or rhythm guitar.
12. The student will be able to recognize and explain both number and letter chord symbols for major, minor, dominant seventh and added six chords.

B. Performance

1. The student will demonstrate the correct breathing procedure as used in wind instrument playing.
2. The student will sustain a tone for 25 seconds--first, with a straight tone (N.V.), second, with vibrato and third, with pitch distortions, i.e. sharper or flatter than the mean pitch.

3. The student will demonstrate the proper playing position for his particular instrument.
4. The student will demonstrate the proper embouchure for his particular instrument.
5. The student will play a chormatic scale the full standard range of the instrument, up and down in eighth notes (MM quarter equals 132)
6. The student will demonstrate the following alternate positions/fingerings within the chromatic scale: Saxes—four, trumpets--five, trombones--four. (Student will explain use of each substitute fingering/position.)
7. The student will play at sight a Grade III excerpt from the stage band literature with an emphasis on the demonstration of basic stage band articulations and style.
8. The student will play "jazz eighths," dit quarter notes, doot half-notes, dot quarter notes and doo eighth, quarter and half-notes.
9. The student will play from memory, slurred arpeggios in the following keys and combinations: C, F, B flat, E flat, G and D, F dominant seventh, G minor seventh, C minor seventh, and B flat added six. (Note: All keys and/or chords mentioned in any part of this outline are concert keys and therefore must be transposed by the student on his particular instrument.)

10. The student will play from memory the following scales up and down, slurred MM quarter equals 132: C, F, B flat, G and D majors. Also, G minor (natural only).

VI. COURSE CONTENT

A. Development of performance skills.

These fundamentals are stressed continuously until they are mastered, then continue to develop concurrently with musical concept development.

1. Logistics: Care and cleaning of the instrument.
2. Tone
   a. Posture and instrument position
   b. Breath support and control of air stream
   c. Proper embouchure development
   d. Achieving the characteristic sound of the instrument
   e. Listening to live and recorded examples
3. Pitch
   a. Tuning of the instrument
   b. Inherent intonation deficiencies (acoustical problems)
   c. Ear training and careful listening habits
   d. Alternate fingerings
4. Articulation
   a. Proper use of the tongue (Placement, shape, combination with air stream)

b. "Jazz slurring," i.e. eighth notes become dotted eighth/sixteenth

c. Legato ("doo")

d. Staccato ("dit")

e. Marcato ("dot-doot")

5. Interpretation

a. Phrasing

b. Accents (written and unwritten)

c. Spacing

d. Sforzandos and Sforzando-Piano attack.

e. Dynamics

f. Style

g. Historical considerations

h. Balance--Sectional and Full Ensemble

6. Special idiomatic effects

a. Short lift

b. Short spill

c. Long spill

VII. COURSE PROCEDURES, STRATEGIES AND SUGGESTED LEARNING ACTIVITIES

These are to be suggestions for the use of the teacher, not to be considered mandatory. Some are given in Section VI. Every piece of music used should be selected for specific musical purposes, which should be explained in the teacher's guide.

First Week

Definition and discussion of stage band medium

Listen to recordings of medium e.g. Lewis-Jones Band

Discussion of mouthpieces, reeds and compare to symphonic/ marching band

LaPorta, John; Developing the High School Stage Band. Berklee Press: Pages 1-12, Lesson 1A

Begin work on "Cute," Neil Hefti

Second Week

Continue listening--Basie and White Rock

Begin study of arpeggios in aforementioned keys with students playing these individually and as an ensemble. Also, corresponding scales

La Porta, pages 13-18, Lesson IB

Begin work on "Quincy and the Count," Nestico and continue with "Cute"

Third Week

Continue listening--Basie and Black Rock (Soul)

Continue drill on written and performed scales and their arpeggios as well as exposure to major/minor sounds

LaPorta, pages 19-27, Lesson 2A

Begin homogeneous sectional rehearsals with emphasis on style

"Quincy and the Count" and pass out "Filet of Soul," DeCamp-contrast styles, etc. (i.e. Basie-Rock)

Fourth Week

Continue listening--Miles Davis; Bloodrock; Chicago; Blood, Sweat, Tears

Applied quiz on scales and arpeggios used thus far in LaPorta. Continue work and introduce chromatic scale and basic alternate fingerings/positions

Continue discussion of style differences between rock and jazz--expand this as to rhythmic considerations, accents and pulses (twos and threes)

LaPorta--pages 28-34, Lesson 2B

Work out spots in "Quincy"--emphasize style considerations

Fifth Week

Continue Listening--students' choice!

Expand theory work to include recognition of intervals while played at the piano. Also arpeggio work should be expanded to include sevenths

In class review of pages 1-34--LaPorta

Work hard this week on music and pass out ballad "River's Edge," Christainsen and/or "Love Story," Coker

Sixth Week

Listen-soloists improvising on basic blues progression, e.g. "Herbie Mann Live at Newport"

Continue scale and arpeggio work while learning both aural and written characteristics of basic blues progression . . , i.e. I, IV, I, V^7, I

LaPorta--pages 35-44, Lesson 3A

Increase knowledge of alternate positions/fingerings and apply to music,e.g. "Filet," unison trpts.--high G, finger 1-2

Perform "Cute," and "Quincy" in class and tape it!

Seventh Week

Continue listening--"Coltrane" et. al. as well as acid rock "Jimi Hendrix Experience"

Drill blues sound and structure and increase proficiency in arpeggio and chord vocabulary with minor arpeggio and added six study

LaPorta--pages 45-55, Lesson 3B

More sectional rehearsals stressing ensemble balance

Pass out more difficult rock, "Doin' the Monkee's Monkey"-Christainsen and "Collage" (for technique-saxes) . . . (jazz)

Eighth Week

Listen to commercial music--Mancini, Ray Coniff and also big band records,e.g. Glenn Miller, etc., and discuss tight ensemble/cause and effect

Finish up work with basic chords and arpeggios

LaPorta--pages 64-68, special exercises for horns and rhythm

Review interval sounds and major-minor sound on piano and applied interval studies on instruments

Pass out Grade III Nestico or Rood arrangements for sight-reading, e.g. "Up, Up and Away"--Rood

Listen to saxes on "Collage"--work out rock rhythm on "Monkey" and challenge group by passing out "Pentagon," Higgins and "Almost Like Being In Love"

Ninth Week

Listen to Lewis and Jones again, also "Chicago," and Basie--discuss new meanings these sounds might have in terms of students' new knowledge

Daily quizzes on total theory exposure, mostly applied

Analyze music in terms of LaPorta approach to the idiom

SIGHTREAD

Consider any questions or problems which may have been glossed over

Let the students relax and play the music they have worked on, tape it and then analyze, assess and adjust for further work

VIII. RESOURCES FOR PUPILS

Downbeat magazine through the school library

Local college and junior college concerts

A guide to Improvisation, John LaPorta

Improvising Jazz, Jerry Coker

IX. RESOURCES FOR TEACHERS

One of the most comprehensive, competent and relevant collections of resource materials for teachers is available in the form of a "Jazz/Rock Research Material Guide" available through the Florida State University School of Music, Tallahassee, Florida, Richard D. Mayo, author.

Any attempt to paraphrase, edit or adapt this guide would be insulting and unproductive.

X. ASSESSMENT

Course offerings must be assessed in terms of their own objectives.

Assessments may involve such procedures: Use of standardized test, self-designed test (written, oral and performance teacher observation, student interview and group discussion.)